

## Student petition wins?

by Mary O'Neill

A seemingly innocuous petition circulated last week among Management and Economics students is causing confusion in the Departments involved. Student reps claim victory; students are not so sure. The petition, which gathered over 500 names, was in protest of the cancellation of one section and the rescheduling of another section of Economics 200 D, a required course in both faculties.

The petition suggests "the university should reschedule the cancelled and rescheduled sections to their original times and locations in order to solve this grave problem facing many students."

According to Hirsh Bernstein who initiated the petition, Management students were particularly hard hit because two of the three remaining sections conflicted with a statistics course required in the Management program.

When Bernstein first spoke to the Daily earlier this week, he expressed dissatisfaction with the attitudes of various student representative bodies.

"The Economics Students Association don't really want to make a fuss," he said. "They have spoken to Brecher (Chairperson of the Economics Dept.) though."

The Daily contacted Andrew

Karolyi of the ESA who said, "We told him (Bernstein) nothing firm on ESA policy. We want to try to resolve this as diplomatically as possible."

Bernstein had also approached Peter Dotsikas, McGill Students' Society Vice President-Internal Affairs. "Peter said he was interested but he said he has to preserve his relations with the Economics department. He said he didn't want to start off the year by causing trouble."

When the Daily spoke with Dotsikas the same afternoon, he had this to say:

"Well, I did speak to Brecher. He told me that memos had been sent by the Economics dept. to Management. What happened was that the memo circulated in the office but didn't get to the advisors."

"Because of the last-minute changes, people's schedules were in a mess. All of them have conflicts. It is just not fair to ask a student to rearrange his schedule like that. Particularly first-year students; things are so confusing already for them."

Dotsikas also spoke to Professor Titlebaum, Associate Dean of the Management Undergraduate Program.

"Titlebaum was very helpful but I had a feeling that Management in general, although they are living off other depart-

ments, are not quick to pitch in when it comes to budget cuts. I think Management feels that the percentage of their students taking Economics is not worth it."

"There is money available. They have a 'slush' fund that can be used for emergencies. They just don't want to set a precedent of giving money to other departments."

On the subject of the petition itself Dotsikas said, "Hirsh is a bit excitable about the whole thing. The first thing you do isn't to hand them (the Departments) a petition. You negotiate first. We can sit down and discuss this as civilized human beings."

"All I'm saying is that it (the petition) is not the first thing to

continued on page 14



Students flocking to Activities Night in the Union yesterday were unimpressed by a life-sized statue of Jimmy McGill. Said one disgruntled passerby: "I only put in a quarter and it's been playing for two hours."

Daily - RICH FLINT

## Library cuts continue

by Mike Ungar

McGill library services have been reduced once again. Marianne Scott, Director of Library Services, said 18 to 19 full-time positions have been cut because of lack of funds. The cuts have been in all departments of the library including technical services, public relations and the already overworked shelving department.

"It should be noted that in constant dollars the library

budget has been reduced by 20 per cent since 1977-78 compared to the faculties and academic services' reductions of 14.9 per cent" Scott commented at last May's University Senate meeting.

"In some instances we have put people back into cut positions with casual money," Scott said. This money comes from sources outside the regular budget of the library.

In several cases head librarians have been cut and other librarians assume their responsibilities splitting their time between two libraries. In the case of the Dentistry library the head librarian has been removed and replaced by a part-time assistant librarian. Professional help and reference information is now being handled through the Medical library.

"We are making every effort to lessen the impact on our users but inevitably books are going to be shelved slower, and we have reduced circulation services in the evenings and professional services during slower times" Scott explained.

To complicate things further Scott said the library is reporting increased activity. The undergraduate library had in its first two weeks of operation increases in circulation over the same period last year. Scott feels the staff are under a great deal of pressure.

The library budget is divided into three parts: staff; collections and supplies. There has been no increases in recent years in the library's budget for collections. As a consequence of rising inflation several serial

subscriptions have been discontinued. To lessen the severity of these cuts Scott said "the University has given a little extra to help."

The library is being very careful not to outdate their collection. This would have disastrous effects on certain programs, Scott explained.

Since collection maintenance is so important the library had no choice but to save money through staff cutbacks. Most of these cuts have been made by not replacing employees who retire.

In an effort to save money and to update the library services in October microfiche card catalogues for all new publications the library receives will be installed. The microfiche catalogue can be acquired for the same \$24,000 the library now spends on catalogue cards each year. There will be, as well, \$65,000 worth of staff time saved on the filing of catalogue cards.

The new system should provide better service to students and faculty. Workshops to show students how to use the new microfiche catalogues will be run in early October.

The library eventually wants to computerize their services. However, present budgetary restraints make this plan impossible.

"The library is not ready to go to an on-line system. We don't have the money" Scott said.

The microfiche catalogues will update the library and save money until funds can be raised for computerization.

## Limonchik parachutes west

by Jeff Reusing

The Montréal Citizens' Movement (MCM) unanimously nominated Abe Limonchik as their candidate in district 51 in the Snowdon area last night. André Malouf, the previous nominee, moves on to district 54. And the former candidate in district 54, Howard Freed, stepped down to become the MCM's representative for the handicapped.

Limonchik, a past president of the MCM, lost in a previous nomination bid to John Gardiner in district 40 on Monday, September 13. He expressed his thanks for the "gesture of solidarity" on the part of Malouf and Freed, which was "in the interests of democracy and of the MCM in order to present the strongest possible group of candidates in the Snowdon area."

Malouf (a relative of the judge in the Malouf inquiry) expressed pleasure with the move. He said that he was glad to have

Abe (Limonchik) on the team and that the move would not affect him adversely since he lives in district 54 and has worked there for the MCM in the past.

Limonchik left the Snowdon area in 1977 to work at MCM headquarters downtown. This was at the time of the infamous split between the MCM and the Municipal Action Group. Limonchik said he was very glad to be back in Snowdon which, because of the total lack of dynamism or innovation on the part of the Drapeau administration, had (like the rest of Montréal) reached a crisis in the economic situation and also a crisis of alienation. According to Limonchik, "The Civic Party has done nothing to revitalize the economy for the last 25 years." The present government is the "champion du chômage" (champion of unemployment) and this problem cannot be blamed on the federal government, the PQ or the chamber of commerce, said Limonchik.

"The problem is in the creaking, decaying policies of the Drapeau administration," he continued, comparing Drapeau to Duplessis and W.A.C. Bennett in his willingness to sacrifice propriety to power.

Limonchik said he would like to see the development of a scientific park in Montréal. "New technologies must be developed here so that Montréal can once again take its place as a leader in Québec. To do this we require a progressive force in municipal government and the MCM would fill that need," he said.

Praising the effort of the MCM in their drive to reinstate the number 65 bus route, Limonchik said he would carry on the fight.

Marvin Rotrand completes the slate for the MCM in the Snowdon area, as candidate in district 50. He has continued the bus route campaign throughout the summer by the distribution of thousands of leaflets and an intensive canvassing effort.



# the supplement



# Linda Morrison:

## Canadian talent sets the pace

by  
Peter  
Tannenbaum

Linda Morrison is a veteran of the English Montreal club scene. She has been writing and performing her own music, as well as a wide variety of other material ranging from honky-talk and bottleneck to country, gospel, ballads and jazz classics, for over 7 years. She has developed a very personal style in her music - it can be light and humorous or sad and introspective, but it has an integrity and individuality which has gained a following for Linda in the Montreal area and on the "folk circuit" across Canada.

She has worked solo, but usually performs with other musicians, notably Andrew Cowan of Stephen Barry Blues Band fame. Besides gigs at just about all the local spots, Linda has performed at Folk Festivals across Canada. She was interviewed recently by *The Daily* about her career, her music, and the influence of her studies at the Faculty of Music at McGill (she graduated last year with a degree in Music History). The following are excerpts from that discussion.

*Daily: When did you first get into performing?*

*Linda:* I first started performing with a group called Harlequin in 1975. That was a harmony oriented band. I wasn't writing any songs and I wasn't in the foreground really. I was the only female in the band. I didn't play guitar at that point. Piano I always played by ear, but I didn't play the piano in that band.

So that's how I started, and then I wanted to do something different. I wanted to play the piano. At a certain point I realized that I didn't want to sing third-part harmony, you know. It was very unvocal, trying to find an empty space to fit yourself into, that the other two guys would leave a hole for.

Anyway, I wanted to play the piano and I wanted to start writing and I felt I could do something. And so I started to play a little bit, but I never ever performed on my own. I never really sang a melody by myself. Then, I met Caitland (Hanford)...

*Daily: When you met Caitland, that was when you connected with someone?*

*Linda:* Yeah, I learned how to sing harmony with her, and then I started playing piano as back-up. I really found it hard to do that, but it was good. And then I started singing lead. It was about time.

*Daily: I guess at that time you were singing in various clubs around town.*

*Linda:* Yeah, we played at the Rainbow, we played at Café du Port, down in Old Montreal, we played at the Yellow Door, the Golem. There were a lot more places to play, it seems. There were places in St. Hyacinthe, Rosa's Cantina (in St. Sauveur) was open. It really was a community. People were much more in touch with each other.

*Daily: So the folk-music scene in Montreal was like a family. You knew Stephen Barry, you connected with various people like Karen Young...*

*Linda:* Not then. Only in the past few years have Karen and I started playing together. Actually, when I was in Harlequin she was in Bug Alley when they were doing folk music, before they became a jazz group. We would do double concerts together, Harlequin and Bug Alley. We really didn't know each other well but we liked each other's music. It's just been within the past two or three years that we've started playing together.

*Daily: In looking back over your own history as a performer, was it a struggle for you. Did you go through hard times?*

*Linda:* Well, music has always been a natural thing for me. It's always felt more like my life than like a job. And so it's become hard. I've never really wanted to make a lot of money with it, but I wanted to enjoy it and I wanted to see where it would develop. It's only been in the past year that I've said, "All right, now I need money to do my music."

You know, there's a certain amount of suffering you go through. You're starving, and it's fun. But it's not fun after a while, because you can't pay musicians, and you can't get things done.

What if I want to do electronic stuff, if I want to use synthesizers, if I want to hear a lush orchestration of something like that, you have to pay studio time. You have to be shrewd.

The thing that made the crucial change for me, when it stopped being romantic to not have money, was when I had a fire in my house, and lost everything I had. But it wasn't like a painting I had lost, the music I had in my mind. It was just that vitality suddenly sagged.

That made me make certain decisions. I used to do other things to make money as well.



*Daily: Let's talk about your music. You have a combination of styles, sounds in your repertoire. What would you say are the major influences that go into making your music?*

*Linda:* What makes it up are my influences on a day-to-day basis, the kind of information that I get, or I live. Old memories, and things like that. I think it's very closely related to my life and the world as I see it.

Travelling has had a big influence on my song writing. Travel, relationships, of course. Trying to put things which are really painful and disgusting about life into a bearable perspective. Sometimes with a sense of humour.

*Daily: Are you just expressing your personal feelings about life, or are you expressing a common theme that other people can understand as well?*

*Linda:* Both. For example, I have song called "I'd Rather Ride the Train", which is a funny song about being in an absolutely terrifying situation. I used to hitchhike all the time, and you get into situations where there's a nut at the wheel and you're just at their mercy. So, that song makes that bearable, and it's something that everybody can relate to because everybody's been in that situation.

There are also gospel themes in my songs. Spiritual things that I feel. Not in a religious sense, or anything like that. For example, "Line By Line" talks about psychic kinds of things. A woman painting events as they're happening. It's a song of images, really. It's intentionally ambiguous. It's painting a picture with the words - you can interpret it as the painting growing out of the events that are happening, or the events are growing out of the woman's painting.

And I've written songs about people moving out of Quebec to Ontario and then feeling really miserable.

*Daily: Songs with a social or political connotation?*  
*Linda:* Yeah, topical songs. Songs about the farmers in Drummondville, and the terrible farming conditions they have to deal with. That's more along the lines of traditional folk song.

*Daily: Do you think that folk music serves a social function? Do you believe its there to make people think, or is its purpose to make people happy?*

*Linda:* Well, would you call "I Did It My Way" a folk song?

*Daily: No.*

*Linda:* Okay. My songs aren't necessarily saying anything different from that song. Except some of them have an arrangement that sounds traditional. But they're not folk songs, 'cause they're not traditional.

They do communicate to people, I think, like a folk song would. But like any song does - Schubert, Schumann - they're communicating something.

**Daily:** So you don't differentiate between folk music as a music broadcasting a message to a segment of the public, let's say, and a pop song which seems more superficial...

**Linda:** No, that's not really superficial. Look at the song "Feelings". A lot more people are going to be able to relate to that song. In that sense it's very grass roots, but that's not folk music. I call folk music something very specific. Folk music you had before the radio, before the phonograph. Now you don't have it that much. And if you do have it's isolated and it's hard for people to do it.

**Daily:** What about songs written since that era, songs by people like Pete Seeger, early Dylan...

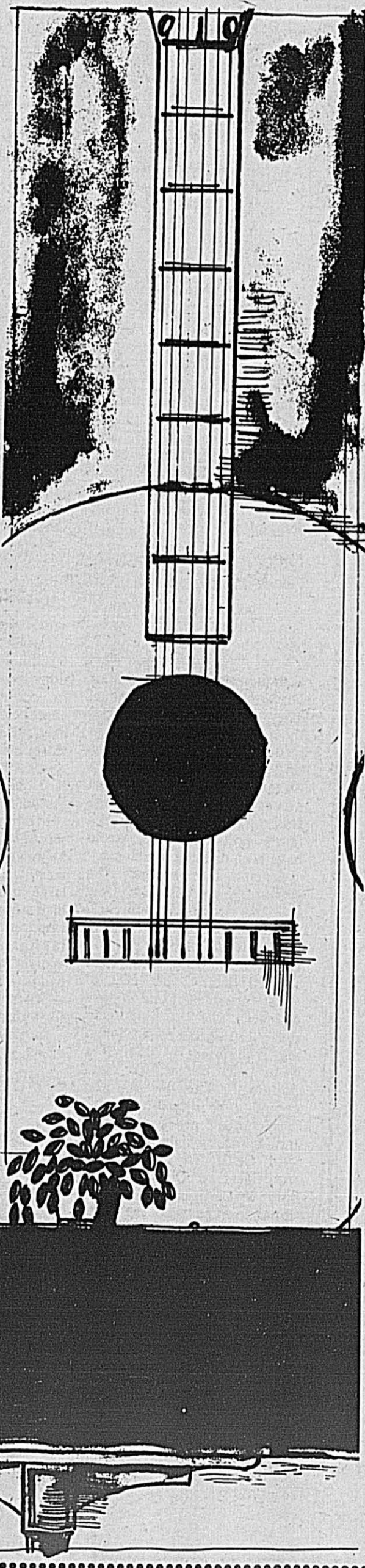
**Linda:** Okay, let's take early Dylan. He takes a lot of ideas from traditional music, from Woody Guthrie, in fact he rewrites Woody Guthrie songs sometimes, just changes the words, or takes old, old traditional songs. Some songs though, like... "Too much of nothing, makes a man feel ill at ease," and "Give my love to Valerie, send her home my salary, on a wire to oblivion..." He's got these chromatic chords ascending or descending, one of the two, and every verse is a semitone higher than the last one. And there you go, that's not traditional.

**Daily:** So you're defining folk simply as a genre of music having a certain form or structure...

**Linda:** Yeah. It's also sociological. I have songs that do have a folk influence, like "I'd Rather Ride the Train". "Nathan Hill" is very folk-like. It's about a couple in the depression. Sometimes I'll do something else, like that song about ghosts. It sounds like punk. I have a tango that I do... that's not folk. "Line by Line" is more like jazz. So, I feel it's really eclectic. I don't deny that as a category, I'm not a jazz performer, I'm not a punker, I would be called a folk musician. But the term is used really sloppily. I'm more like like a cabaret artist or something... but forget the gold lammé, pink pajamas (laughs)...

**Daily:** Do you make an effort in your music to express yourself as a woman, or to communicate to women? I've noticed in some of your lyrics an appeal to men for understanding... I'm thinking of the song "He Isn't Good for You".

**Linda:** I do feel that I write a lot of songs with women in mind, but I don't feel that I exclude the men. I've played at women's festivals. But I find that my songs are androgynous. Some of my lyrics - men could sing them, or women could sing them. It's funny, though... The same thing could happen with men. I mean, men could be in the same position... women can exploit men.



**Daily:** Let's talk about your academic career. You are a McGill graduate. You got your Bachelor of Music in History last year. Now, when you decided to study music, was this in relation to your performing career?

**Linda:** No, I started studying music in 1975 and that was before I began singing. I chose to do both, and it drove me crazy. Because of a little technicality I couldn't get a loan... anyway it's too boring and too complicated, but it dragged on for ages. And as long as I was studying I could never really take off with singing. You always have to spend so much time studying.

I took off two or three years, and I really got into performing, and I think I developed a lot of maturity that way.

Then, about two years ago I decided, "This is unfinished. If I don't go back now, I'm never going to go back." And I really wanted to do that, I'm really interested in Classical music. But I felt that it was too hard for me, this straining (between school and performing) - it was terrible. It was very hard to integrate the two.

**Daily:** So, you really felt a dichotomy between your Classical training and your performing.

**Linda:** Yeah, I was afraid to put up posters of my concerts at McGill. I eventually did it, and I felt it was symbolic. I was saying, "This is what I am..."

**Daily:** Do you feel that Music History has influenced your performing?

**Linda:** Well, I've come into contact with more kinds of music. My recent stuff has more dissonance. But, one could argue and say that I liked dissonance anyway, before I went to McGill. I knew about Cage, and I knew about Bartok; I didn't live in a vacuum. I think that I learned a lot about music in spite of McGill. That's probably the best way to put it.

**Daily:** Do you feel that your training at McGill was a stagnating, or stultifying experience. Do you think that it stymied your creativity in any way?

**Linda:** It depended on my courses. 20th Century analysis - I really liked that a lot.

**Daily:** It seems you liked the analytical courses more than the historical courses.

**Linda:** Yeah, 'cause there were better teachers. And I think that's what it depends on. That's what makes a course a good course.

**Daily:** Would you recommend McGill to a young musician who has learned to play by ear, and wants to learn about Classical music?

**Linda:** Well, they should do what they want to do. But, I didn't do this to make my performing better. It was just a part of me that I felt really needed to be resolved. I've always had a passion for Classical music. It just didn't have anything to do with folk music. It was like being two different people. Now that I'm through with McGill, which was a big struggle - last year I didn't have time to breathe by own music - now is my big opportunity.

My God, now I can do everything that I have to do, get organized. Now I have to integrate them. I know that it's had its influence - use of dissonance, the eclecticism of my repertoire. I think that I can appreciate a broad range of styles. They don't teach folk music, and they don't teach ethnomusicology at McGill. I think it's part of the same thing. If I can like a whole spectrum of different composers of the 20th Century, I'm sure I can like music from Mali to Antarctica.

**Daily:** What about figures from popular music? Who among jazz, folk or pop musicians has influenced you the most?

**Linda:** Some of the music that has been a big influence is blues, early jazz from the 20's - women blues singers, like Sophie Wallace, and Ma Rainey and Bessie Smith. Songs that would be addressed to men, telling them to shape up or ship out.

Another influence is Bertholt Brecht - his lyrics and a certain tone in his work. I like the decadence of his cabaret style. I like rhythm and blues, I like soul music a lot, especially Sam Cook. I like early Gospel groups... I have some songs that sound like Woody Guthrie. The Beatles are another influence... I tend to like irregularities in music, like irregular meters. It gives the song a beauty it wouldn't have had otherwise. I love Spanish music, guitar - Segovia - that kind of stuff.

At this point in her career, Linda Morrison is starting to take the first steps toward broader recognition in the Canadian popular field. She is planning an album which will be released next summer consisting entirely of her own material. She will be performing at the Yellow Door on Friday, Oct. 9th, and Saturday, Oct. 10th.

# 'Music that knows who the real enemy is'

by Greer Nicholson

Recent concert tours by the Jam and the Clash delighted new converts but older fans experienced an eerie discomfort that they couldn't accurately describe.

The music was good. Compared to anything on "Solid Gold" or "America's Top Ten," there is a depth and compulsive rhythm to the songs that carries away even those who reserve superlatives for early Dylan and the first two Rolling Stones albums.

The gap, however, between the dream and the reality of these two bands becomes clear when the political ideals that are inextricably linked to their early history are examined.

It is impossible to discuss the Clash or the Jam's early work without including information about the Anti Nazi League and Rock Against Racism. Critics

may attempt to argue that music should not be examined politically. But these two bands dedicated themselves to political music at political events with a deliberate fervour. Along with Tom Robinson, they co-founded Rock Against Racism. Their early support and success came from within these organizations.

**You think that's funny...  
Turning rebellion into money**

**The Clash, White Man in Hammersmith Palais**

In the summer of 1977, the Queen's 25th "Jubilee", Union Jacks were everywhere. Since the mid-60's, Britons had lost the swinging London image that had propelled their music and culture to prominence throughout the world.

For many left wing leaders, this mass display of officially

sanctioned nationalism hid another cause for uneasiness. The openly fascistic National Front was growing at an alarming pace.

The National Front played on British "patriotism", using Labour Party immigration policies as their target. Although the 1968 Immigration Act drew a distinction between

those who had a "close connection" with the UK through parents or grandparents (and so, were usually white) and those who had no "connection" (almost inevitably non-white) this policy did not go far enough for the National Front, who sought to blame all Britain's problems on non-white Commonwealth immigrants. National Front policy demanded repatriation.

**I'm half Polish - What are they going to do?  
Send half of me back to Poland?**

**Mick Jones, The Clash**

According to Denis Herstein, an English journalist, "After 1951, 1.8 million New Commonwealth and Pakistani immigrants moved to Britain. They came because we needed them. Black nurses and cleaners in our hospitals...black women and men on London's buses...London Transport advertised in the West Indies...Without their help, Britain's post-war boom would have been difficult to achieve."

Statistics embarrass the authorities to this day. Only 0.25 per cent of all policemen in Britain are black. The highest ranked is an Inspector. A 1976 report by the Runnymede Trust showed that 42 per cent of "sus" arrests in London were of blacks. The "sus" law states that "a suspected person loitering with intent to commit a crime" may be "held for questioning." The law is open enough to be abused.

Less than 3 per cent of West Indian schoolchildren pass the vital GCE "O" level exams (equivalent to Quebec Secondary V Certificate). The national average is 16 per cent. While 18 per cent of Asian children pass the exams, their

unemployment rate is three times the average. Thus, a doorway into the society's only jobs is closed by racism.

By late 1977, the National Front had a magazine for schoolchildren, the Bulldog. The media was quick to publicize all National Front events.

In September 1977, the death of black South African Steven Biko shocked many since he was seen as a man of the people and as an intellectual. His murder motivated anger against racism from Britain's influential, intellectual left. This coincided with new racial violence in England. After several incidents in Southall, the Anti Nazi League was formed, with extensive help from the Socialist Workers' Party (slightly to the left of the Labour Party at that time).

Throughout early 1978, a huge publicity campaign overshadowed the National Front's

activities.

Initial enthusiasm was overwhelming. Left wing organizations joined with liberal groups to coordinate a tremendous amount of activity. As reports of attacks on Pakistani-owned stores increased, plans for Rock Against Racism formed. It was to become the strongest part of the Anti Nazi League.

Memberships were sold throughout England. The campaign organized leafletting and meetings, particularly in the large urban centres that had high immigrant populations. London, Manchester, Birmingham, Leicester, Wolverhampton and Coventry had attracted mass immigration — when it was seen as necessary for industry.

In May, 1978, over 100,000 marched to Victoria Park in

**The Tories believe that the basic freedoms are being eroded; freedom to avoid paying income tax; freedom to hang people; freedom to censor books, plays and television.  
Eric Idle, Time Out, 1977**

London. The concert at the end of the long demonstration and march against racism featured the Clash, the Jam, Tom Robinson Band, X-Ray Spex and Steel Pulse. The Clash and TRB were the only bands to have had hit records — and those hits were confined to England.

The mood in the park reflected heady success. Apart from name-calling by a few young National Front supporters along the route, there had been no incidents. Police scowled, but were on best behaviour.

The weather was particularly hot and sunny. Early fog turned into 80° temperatures. People of all races linked arms and

sang along.

The particular highlights of the day were the performances by the Clash and the Jam. But all the bands were good. Tom Robinson delivered a memorable monologue on freedom, and everyone felt that they were part of a successful movement that had linked them to a truly just cause.

Somehow, it all proved that politics and music belonged together. It may seem like naive faith, now. To some, the enthusiasm and work of that summer seem like a restricted intellectual dream. But as more and more became involved, the Anti Nazi League and Rock Against Racism flourished.

Their buttons were everywhere. "Teachers against the Nazis", "civil servants against the Nazis," and even "tourists against the Nazis" buttons were available on street corners. Civil servants, who are prevented by law from having political beliefs in Britain, usually wore theirs with little hesitation as the movement became more acceptable.

*You grow up and you calm down  
you're working for the clamp-down*  
**The Clash**

As late 1978 set in, the mood became more low-key. Political new wave groups continued to make political albums. They were now a force unto themselves rather than a derivative of punk.

The Clash's, *Give 'Em Enough Rope* and the Jam's, *All Mod Cons* were good albums. All that was noticeable was that production was slicker than it had been on the Clash's first album or on the Jam's first two: *In The City* and *This Is The Modern World*.

After less than universal critical acclaim, and charges of "selling out" from early backers, both groups came back with new albums in early 1979 — the Clash with *London Calling* and the Jam with *Setting Sons*.

The Clash became superstars immediately, while the Jam had to wait until *Sound Affects* for a large North American tour. The music was more polished. It attracted greater audiences, and was more certainly easier to listen to and to find in record stores. More albums were sold. More songs were about love, travelling and touring. Fewer retained ideals. To be fair to the Jam, *Setting Sons* is political,

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FRIDAY, SEPT. 24th  
9:00 p.m.

government had not handled well and the Labour Party was severely split.

It was as though any sign of union problems took the left's faith away from itself. Certainly, the public battle of Tony Benn (the former Sir Antony Wedgewood Benn, a peer turned socialist) for control of Labour weakened Callaghan's public image.

Tony Benn's politics of the extreme left attracted many people into the Labour Party. But the extreme left wing nature of the new members contrasted with the more moderate policies of Prime Minister James Callaghan. The Labour Party plunged into a series of severe internal rifts from which it is yet to recover.

Thatcher's advisers played on the fears of businesses collapsing in the face of strikes (ironic in the face of the largest bankruptcy rate ever under her government). It was as if the old guard had said "we're trained to rule, children, and you're not — you've made a mess of it." The left was caught napping.

Thatcher had previously stated that she felt Britain was being "swamped" by "non-whites". How much National Front support she obtained in the election is unknown. Certainly, the National Front did not have the same media visibility after. With a racist government that admitted their feelings, there was little to battle.

As her government moves through its third year of power, inflation and unemployment figures are higher than ever before. Hospitals and schools close every day. Thanks to the Falkland Islands crisis, the government enjoys tremendous popularity.

but a mood of sadness pervades that is closer to suburbia than to a struggle against suffering. Both bands were becoming more successful. They had less time for rallies and speeches. And it was election time in Britain.

There are hundreds of theories about why Margaret Thatcher's Conservatives swept to power in the spring of 1979. There had been a truck drivers' strike, which Callaghan's



Rock Against Racism is a campaign supported by rock fans and musicians alike. We want rebel music, street music—Music that breaks down peoples' fear of one another. Crisis music. Now music. Music that knows who the real enemy is.  
Rock Against Racism, 1978

Suddenly, only half the previous numbers of people appeared at Anti Nazi League meetings. The bands that had provided Rock Against Racism with necessary support were touring, in the light of their new popularity. Some reggae bands, particularly Steel Pulse, tried to keep energy focussed. Their Tribute to the Martyrs album is the last, chronologically, to stick to the political message. Only non-white bands, who had an obvious and immediate reason for fighting racism, continued to battle. Without the backing of the big names, it became more difficult to fight alone.

The riots throughout England in the summer of 1981 came after the Clash's Sandinista (1980) and the Jam's Sound Affects (1980). Both groups had

Politics isn't party broadcasts, or general elections...It's everyday life for rock fans, for everyone who hasn't got a cushy job or rich parents. I've got no illusions about the political left any more than the right; just a shrewd idea which of the two sides is going to stomp on us first...If music can ease even a tiny fraction of the prejudice and intolerance in this world, then it's worth trying. I don't call that "unnecessary overtones of violence". I call it standing up for your rights.  
Tom Robinson, New Musical Express

predicted violence in the streets. The two 1982 albums (the Clash's Combat Rock and the Jam's The Gift) do not mention the riots. From most music, this kind of detail would not be expected, but these two founded Rock Against Racism.

Apart from an occasional reference to the generally repressive nature of the police in the lyrics (which isn't usually true iff you're white, and so can be deduced to be about non-whites) and a dislike of normal suburban life, the albums are as politically committed as disco is.

In fact, despite some superb music on The Gift, there are

I've come to the conclusion that  
We're gonna hunt yeh yeh yeh  
The National Front  
Steel Pulse, Tribute to the Martyrs



tracks that sound suspiciously like disco. The Clash are obviously obsessed with their sense of alienation from the United States. Even the vaguest ideas of the Anti Nazi League and Rock Against Racism are gone. Perhaps such strong initial enthusiasm was impossible to maintain under any circumstances. Many writers and artists have become disillusioned by the enormity of the task they face in consistently translating politics into good art.

However, to watch the ideals fade away—not through opposition or success—but through a lack of sustained interest, or through simply forgetting, seems to frequently coincide with commercial success.

This is not to say that commercial success destroys one's social conscience or the ability to make good music. It is not time to rename the Clash General Agreement or the Jam Fruit Sugar. In all optimism, let it be hoped that the current state of affairs is only a temporary lapse. Critics must be wary of condemning either group. Firstly, it is still good music.

Secondly, those who even attempt to integrate their political ideals with their cultural success are few.

However, for those fans who experienced that eerie discomfiture at either concert, the group UB40 is a highly recommended solution. Their reggae music integrates new wave elements and and it's ideologically sound. Besides, they're still poor.

*I'm a British subject  
Not proud of it  
so I carry the burden of shame.  
UB40 Signing Off*

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American director Claudia Weill

Directors:

# Women rising

by  
Margaret  
Fulford



Anita Loos

One film-goer, asked to name some great directors, came up with Eisenstein, Hitchcock, Truffaut, Bergmann, Fellini and Altman. These directors, diverse as they are, have one thing in common: they are all men. Not only have most of the great directors been men — most of the mediocre ones have too. So it is almost exclusively a masculine view of the world which has helped to mold the values of generations of movie-goers in Europe and North America.

As the French director Agnès Varda said in an interview ten years ago: "The image of women is crucial, and in the media of movies that image is always switching between the nun and the whore, the mama and the bitch. We have put up with it for years and it has to be changed. The image is important, not who is making the film. However, if men are not ready to change the image of women, women will have to produce films to change their image."

For a long time it was virtually impossible for a woman to acquire the skills, status and financial support needed to succeed as a director. A few remarkable women, however, managed to overcome all these obstacles.

The first of these was Alice Guy Blache, who began making films in France in the late 1890's. In 1910 she set up a production company of her own in New Jersey. Blache claimed that "there is nothing connected with the making of a motion picture that a woman cannot do as easily as a man."

The American movie industry, prior to the First World War, was more casual and open than in the post-war "Hollywood era". As a result, women had considerable input into motion pictures — most often as writers, but sometimes as directors as well.

Among the early screenwriters was the prolific

Anita Loos. Loos' career began when she was still a teenager, and she became something of a celebrity. Her screenplays are filled with stereotypically passive women.

A more interesting portrayal of a woman can be found in the successful 1920 film *Remodelling Her Husband*. This is the only film directed by the actress Lillian Gish. In it, Lillian's sister, Dorothy, rejects her husband's request that she make her appearance less "dowdy", and convinces him that she is attractive as she is.

Lois Weber, along with her husband, co-directed a number of movies, including, in 1916, *Where are my children?* This is the question which torments a woman "guilty" of abortion. Though Weber's film denounces abortion, she was ahead of her time in showing that such an option even existed.

Until recently, only two women had "made it" as Hollywood directors: Dorothy Arzner and Ida Lupino.

Arzner's films include *Christopher Strong* (1933), starring Katherine Hepburn, and *Craig's Wife* (1936), with Rosalind Russell. Arzner believed that her movies expressed a woman's view of things. On the whole, however, she conformed to the ideas prevalent in her time. She could not afford to take risks: "I knew if I failed to make a box office success with each picture, I would not have the kind of fraternity men had for one another to support me."

Like Arzner, Ida Lupino was an efficient director who had no interest in rocking the boat. Her films did confront issues important to women: *Not Wanted* (1949) is about an unmarried woman forced to give up her baby; and *Outrage* (1950) deals with the emotional scars left by rape. Lupino, however, was quick to point out that her films "were not only about women's problems, they were definitely about men's, too." If her husband were richer, she claimed, she would happily quit directing and "stay home and write."

In Greenwich Village, meanwhile, Maya Deren was making a different kind of film. Deren, who was born in Russia, made a number of short, experimental films with titles like *Ritual in Transfigured Time*. In *At Land* (1944), Deren shows a woman's search for control over her own destiny. In one surrealistic scene, Deren seems to be crawling — at once — along a dining room table and through a forest.

Women became prominent in experimental cinema earlier in Europe than in the U.S. In Germany, in 1926, the innovative Lotte Reiniger made the first full-length film in the history of animation, *The Adventures of Prince Achmed*.

In France, meanwhile, Germaine Dulac was directing commercial successes as well as avant-garde films. *The Smiling Madame Beudet* (1923) is an early feminist work about a bourgeois housewife. Bored with her life, and oppressed by an authoritarian husband, she seeks refuge in daydreams. To contrast the dreams and the reality, Dulac used soft and hard focus and distorted lens. Some of Dulac's films, such as *The Seashell and the Clergyman* (1927), earned her a reputation as "the mother of surrealism".

In Germany during the 1930's, two very different women were directing movies. Leontine Sagan's early sound film, *Maedchen in Uniform* (1931), was clearly anti-authoritarian. Made not long before Hitler's rise to power, the film takes place in a repressive boarding school for girls. There, a student falls in love with another woman, her teacher, and is subsequently ostracized.

In contrast to Sagan, Leni Riefenstahl willingly worked for the Nazi Party. She directed several brilliantly filmed propaganda movies, including the infamous *Triumph of the Will* (1934).

Another wave of women directors emerged in Europe in the 1960's.

Agnès Varda was a central figure in the French New Wave. Her 1964 film *Le Bonheur* uses excessively bright colours and repetition of images, in order to convey the emptiness of a seemingly ideal suburban existence. Varda's *One Sings, The Other Doesn't* (1974) is a feminist film which follows the long friendship between two women and their involvement in the women's movement.

Also prominent in France is Marguerite Duras. Politically active since the wartime Resistance movement, Duras was one of the authors of the *nouveau roman* period. She wrote the screenplay for Resnais' *Hiroshima mon amour* (1959), and has since directed various "avant-garde" features, including *Destroy, She Said* and *India Song* (1975). (Duras' films are shown periodically by the Cinémathèque québécoise.)

Mai Zetterling fits in the tradition of actresses-turned-directors that include Lillian Gish, Jeanne



Frances Marion

Moreau, Elaine May and Micheline Lanctôt. Zetterling spent the 1950's portraying stereotypical women on Broadway and in Hollywood, before returning to Sweden to direct films of her own. *Loving Couples* (1964) is a funny, moving depiction of three women in turn-of-the-century Sweden. Their stories are interwoven through a brilliant use of flashbacks. Both



Germaine Dulac with D.W. Griffith

*Loving Couples* and *The Girls* (1968) demonstrate women's need for independence. "A woman," said Zetterling, "is emotionally formed by men and never quite breaks free of them even if she would like to."

Less known in North America are the women directors who have emerged in Eastern Europe since the 1960's. Vera Chytilova, for instance, in 1962 initiated the New Wave in Czechoslovakia.

Throughout the 60's and the 70's she has been making

continued on page 11



Directors:

# A season of talent

by  
Mary  
Bredin

The Film Society's line up is good this term but the directors have it when it comes to quality and reputation. The season includes a wide variety of directing skills ranging from Sergei Eisenstein's documentary style, *Potemkin*, to Warren Beatty's glossy, smooth *Heaven Can Wait*. There are, as always, the guaranteed box office draws such as *Star Crazy* (dir. Sidney Poitier) and *American Graffiti* (dir. George Lucas). Many of the directors are not as well known as their films and some of their other works.

Peter Weir, director of *Gallipoli*, is one of the new wave of Australian film makers. His first full length film, *Cars That Eat People* is relatively unknown compared to *Picnic at Hanging Rock* which is probably the most famous of the new Australian cinema. Weir portrays a singular outlook, always finding the unusual in day to day activities. He sees the shadows that hide behind innocent events. *Gallipoli* begins with haunting scenes of Australia's outback. Even the easy going friendship that develops between the two young runners has tragic overtones. *Gallipoli* is a well directed film which explores a popular Australian theme: man's inhumanity towards his fellow man.

Another relatively unknown film to be shown this term is *Z* directed by Costa Gavras. Recently, Gavras directed Sissy Spacek and Jack Lemmon in *Missing* which delved into American complicity in the fall of Allende's Chile. Successful political thrillers are few, but, *Z* is a suspense story filmed in a vivid, hit or miss style that was a cause célèbre. The film, released in 1969, is based on the killing of a Greek peace ambassador during a nuclear disarmament rally. The titles at the beginning inform us that any resemblance to reality is purely intentional. The direction in *Z* is as effective as in *Missing* and the plot, as controversial.

*Pretty Baby* is an unlikely selection to represent Louis Malle's directing talents. With many credits to his name, Malle's most recent films are *Atlantic City* and *My Dinner with André*. *Calcutta* is still his best and most moving film. It is the study of life which is survival, in a city of five million people. With Malle's directing and excellent camera work one can feel the immense size of the city. The narration is sparse but the noise and sounds captured in the film bring the city's intensity to life. The cinematography in all his films is superb and his eye for detail unflinching. *My Dinner with André* carries his style of meticulous detail a step further by concentrating on a single evening of conversation. The film comes alive and never fails to capture one's attention. *Pretty Baby*, despite its controversial subject matter of child prostitution, is no exception in its attention to

detail and well filmed style.

Fellini has directed many films (*Satyricon*, *Clowns*, *Roma*, *Cassanova* to name a few) but none are as autobiographical as *8 1/2*. (The title marks the number of films he had completed up to this point). Fellini is preoccupied with the other part of everyday life: fantasy. He uses a free mingling of memory, fantasy and reality to portray the problems that he understands best. The film revolves around a director who is having trouble in his marriage and cannot finish his film. *8 1/2* is not Fellini's best film, but it is, nonetheless, an interesting meditation on the artist's inability to create.

*Love and Death* is Woody Allen's contribution to this season's schedule. Diane Keaton is present, as is the typical harried Woody Allen persona. It is proof that Woody Allen can create a solid, well integrated work of cinema. His humour still flourishes despite the boundaries he sets for himself in this film. It is particularly interesting to see the references made to such great film directors as Eisenstein and Bergman. Woody Allen is the star-director and mentioning his other films would be redundant.

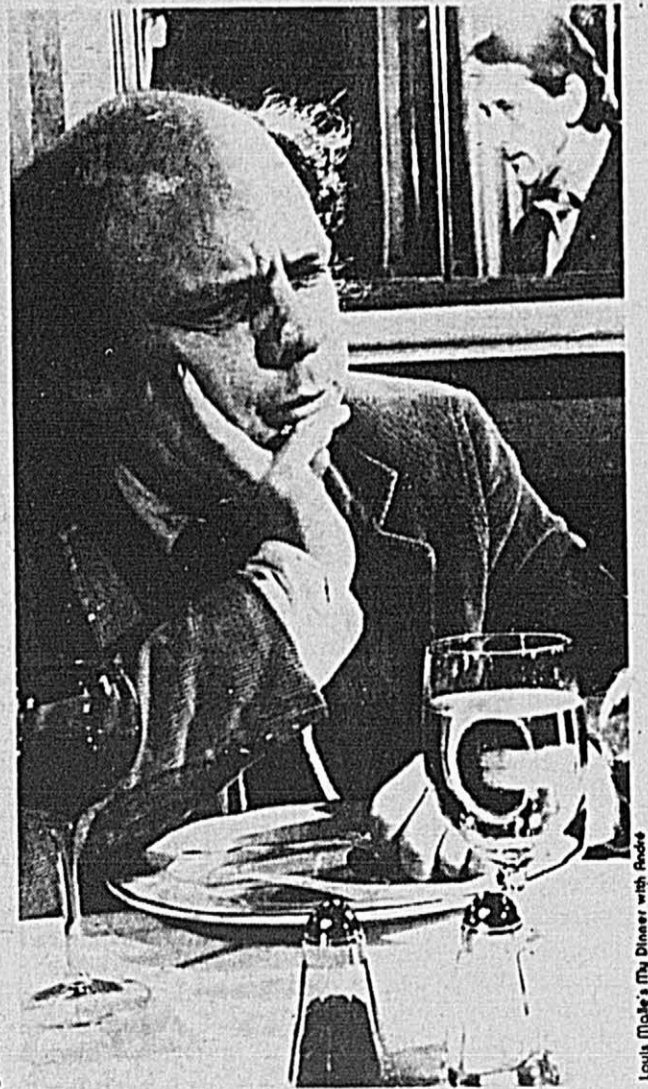
Another star-director present on the schedule, but of another era, is Josef von Sternberg. The romance between the director and his leading lady, Marlene Dietrich, was shrouded in mystery and talk was encouraged by Sternberg's flamboyant lifestyle. The *Blue Angel* is not his first 'talkie' but it is, probably, his most famous. He was hired to help Dietrich make the transition from silent pictures to speaking roles and went on to make such classics as *The Devil is a Woman* and *Shanghai Express*. Under Sternberg's direction Dietrich performed some of her most perceptive work. The mystery in the combination of the two talents never fails, despite the similarity of Dietrich's femme fatale roles. Sternberg was known for spending huge amounts of other peoples' money on lavish productions and all his films have wonderful sets picturing various colourful spots around the world. Her singing is unforgettable as she plays the role of a night club singer in the *Blue Angel*.

The variety of directors is obvious as, *Mon Amour* (1959), which was Alain Resnais's first full length film plays alongside Mel Brooks' *Young Frankenstein*. Both directors have very distinct styles, Mel Brooks, another of the star-directors, is

probably most famous for his slapstick form of comedy. *Young Frankenstein* is Brooks at his best. Resnais is also well known for his original style of film, although of a different genre. Resnais also directed *Last Year at Marienbad* and *Nuit et Bruillard*. Many of the techniques in *Hiroshima* that were new and shocking at the time have become quite commonplace today. Even so, the story written by Marguerite Duras is powerful and moving. Resnais is known for beginning a new kind of cinema that used a counterpoint of past and present.

Other star-directors such as Zinneman (*Julia*, *Day of the Jackal*) with *From Here to Eternity* and unknowns such as Hector Babenco with the marvelous Brazilian film, *Pixote* (pronounced peek-shot). The phenomenon of the star director seems to be carrying more and more films these days, directors such as Kubrick, Beatty, Allen etc., are names that are very well known. Beatty is the most recent addition to this list and although he claimed some fame with *Shampoo* and *Bonnie and Clyde* he became a recognized director with *Reds*. Sternberg was a notable director of this type in the thirties but only recently have so many individual directors been the selling card for so many films. Where would E.T. be without Steven Spielberg?

Directors are those people who can make a film that will reach an audience and the choice of films this term should reach a wide range of people. Directors who follow one style can only maintain a popularity if they can present their subject in an accessible manner. The directors this season, especially ones such as Weir, touch common human themes and deal with them in different terms. If the directors are familiar then their different styles can be appreciated but inevitably the film must stand alone. There are many good films this fall to entice you away from the books and broaden your perspective of different directorial styles.

Diane Keaton and Warren Beatty in *Reds*Peter Weir's *Picnic at Hanging Rock*Louis Malle's *My Dinner with André*

# Time is running out for Costello and Jackson

by Peter F. Kuitenbrouwer

Register — shock and disappointment first. Later — wait! Stop and listen.

Five years ago, Elvis Costello released his first single, "Miracle Man," with lyrics like "Whyd'ya hafta say that there's always someone/Who can do it better than I can/Don't you think that I know that walking on water/Won't make me a miracle man?"

Now we have *Imperial Bedroom*, with mellow stuff like "Whenever I put my foot in my mouth/And you're beginning to doubt that it's you I'm dreaming about/Do I have to draw you a diagram/All I ever want is just to fall into your human hands."

Thus, on one level: first cutting and biting, a young tiger, he has become as docile as a puppy: I'm weak, I need you.

The evolution of Joe Jackson's music follows a similar pattern: about the same time as Costello's *My Aim is True*, he released *Look Sharp*, an album full of cruel tunes like "Happy Loving Couples", political outcries like "Sunday Papers," and laments on the modern world-like "Throw It Away." On that first song he proclaimed the bitter teen-age summary "All those happy loving couples make it look so easy/Happy loving couples always talk so kind/'Til the time when I can do my dancing with my partner/Those happy couples ain't no friends of mine."

Any Costello/Jackson fans can recognize a curious parallel in their development: prolific "new wave" careers for both, followed by a completely unrepresentative album, a living-out of their life-long musical fantasies; Joe with a jazz album and tour featuring a new band and archaic songs, and Elvis with a country and western record made in Nashville and consisting wholly of other peoples' tunes.

What's most remarkable is that both artists are particularly respected for song-writing.

Both artists' new releases are



disappointing to the ears of one with garbage and empty Heineken bottles on the floor of his apartment hung with spray-painted British flags and rotting heaps of ripped T-shirts.

So what are those of us, who still want something to bop to, to do — buy the latest Go-Gos record, *Vacation*? Still, even the most bleary/fiery-eyed of us owe these guys the courtesy of a decent listen, which will reveal — wow — they really *are* saying things, just as Joe Jackson says in a Village Voice ad: "People are too concerned with whether they're going to appear hip or cool or whether their street credibility will suffer if they do this, or that. No one's going to be hip forever. Who cares. The important thing is to follow your instincts, and produce the best music you can."

So we get brilliant songs like Jackson's "Real Men" and "A Slow Song" — though the latter is far more notable for its music than words. On *Imperial Bedroom* the Attractions provide still-impeccable backing, and great lyrics like "Don't get smart or sarcastic/He slaps back just like electric/Spare us the theatrics and the verbal gymnastics/We break wise guys just like matchsticks."

Not the straight-forward punch of "Armed Forces." I also miss the accuracy of Joe Jackson's cynical lyrics on "I'm the Man."

But ah! We get older.



## Tetras bring jungle to music

by Peter F. Kuitenbrouwer

There's something about new rhythmic bands coming out of New York that brings, in the imagination, Manhattan very close to the African Congo.

Talking Heads are only the most well-known band making it with fast, black African-influenced new music.

Somehow, the New York acts seem more able than anyone to communicate the degradation, the ugliness, and the garbage of inner city living. And the raunchy, hypnotic rap of black Americans seems the perfect vehicle for bringing it across.

The Bush Tetras, who played Montréal's Cargo Friday night, are past masters of this form of articulation. They hate to love living on the sidewalk amid the refuse of the urban jungle. And they can, with a drum roll and a scream, conjure up images of the fear in the eyes of the human

civilization gone organic.

No alligator shirts on this band. The suburbs are far away. Three women and one man work out their anger: Cynthia Sley, with matted black hair, singing admittedly crude lead vocals; Laura Kennedy, a strung-out redhead, responsible for base; Pat Place, wild blonde on lead guitar, and Dee Pop, the lone male, on drums.

Just emerging from the New York scene, they've released a single and two Extended Plays, all on the obscure 99 label, shared by such unknowns as E.S.G. and Liquid Liquid. First came "Things that Go Bump in the Night," followed by "Two Many Creeps."

Their third E.P. features their most refined music, produced by Topper Headon, who just left the Clash. The musician, they say, brought out their talents and challenged their sound for the first time. The result is an E.P. called

"Rituals."

Dee Pop explained that they were horrified with how people's lives became rituals, with no variety left to it, life becomes a routine. He referred to his friends, many of them hooked on smack.

The songs they did at Cargo put a certain raw disgust together with a refreshing amount of life and flavour. Songs included "Cowboys in Africa," "Stand Up and Scream," "Snake's Crawl," and "Can't Be Funky."

The second encore, which we had to beg for, was a strange, faintly Hendrix-esque, psychedelic tune, called "Submerging Nations."

It's probably good advice to get wrecked before a B.T.s concert, but that's not much of a recommendation. They came to a party I was at, but left quickly because they could not find large mounds of white powders. So much for our attempt at being ultra-chic.

# Women directors on the rise

continued from page 8

ing feminist films, including *Daisies* (1967), which is about two rebellious and hedonistic young women. Marta Meszaros is a Hungarian director; her first feature was *The Girl* (1967), about a young factory worker searching for her identity.

The feminist movement of the 1970's has led, at last, to the emergence of a greater number

of women directors.

Not all, of course, are feminists. Elaine May's *A New Leaf* (1970) — in which Walter Matthau sets out to marry an unattractive (but rich) botanist — is hardly a feminist statement. Less clear is the case of Lilliana Cavani, the Italian who directed the rather confused and pretentious *Beyond Good and Evil* (1977). Some feminists have criticized her portrayal of a masochistic woman in *The Night Porter* (1974).

Another Italian, Lina Wertmüller, has probably had the greatest commercial success of all the women directors — and she has also been one of the most often criticized. Her movie *Seven Beauties* — about a man in a German concentration camp who will do anything to survive — makes women appear ridiculous. In her controversial 1974 film *Swept Away*, a

working-class man and the rich woman who has mistreated him are marooned on an island — and the situation is reversed. Many women critics have called the film antifeminist.

The "independent" directors of the 70's have included many women. Among these is Barbara Hammer, a lesbian avant-garde film maker from San Francisco; *Double Strength* is often cited as her best film. In Canada, Joyce Wieland — famous for her nationalist quilts — has long been involved in experimental cinema. Her first commercially released feature, *The Far Shore*, is a slow-moving drama whose main character is based on the painter Tom Thompson.

In recent years, some feminists have found success in mainstream cinema as well.

In France, Coline Serreau made the popular comedy *Pourquoi Pas?* (1977), which is about a *ménage-à-trois* whose members are bisexual and reject monogamy and sexist ideas about who should do the housework. Yannick Bellon's films include *L'Amour violé* (1978), which depicts the rape of a woman and its aftermath. Nelly Kaplan is another feminist director whose comedy *A Very Curious Girl* (1969) is about a prostitute who takes revenge on her small town by recording and broadcasting the voices of her more prominent clients. Jeanne Moreau, the great actress who played in Truffaut's *Jules et Jim*, directed her first film in 1976; *Lumière* is a moving portrayal of an actress (played by Moreau herself).

A recent feminist film which appealed to many was Gillian Armstrong's *My Brilliant Career* (1979). It tells the story of a young woman in turn-of-the-century Australia, who must decide between a career as a writer and marriage to a man she loves.

As for the American film industry, Claudia Weill and Joan Micklin-Silver stand out as women directors of the 70's. Micklin-Silver's *Hester Street* (1975) takes place in a Jewish neighbourhood in New York in the early years of this century. Beautifully filmed in black and white, and performed in Yiddish, *Hester Street* features Carol Kane as a newly-arrived immigrant.

Claudia Weill, who was at Harvard in the late 60's, directed her first feature, *Girlfriends*, in 1978. Melanie Mayron plays a young woman trying to make it as a photographer. Meanwhile, her closest friend is married, and trying to pursue a career in writing while bringing up a child. Much of the film deals with the strains placed on the friendship between the two women.

Here in Québec, women are playing an increasing role in the film industry. The National Film Board's "Studio D" was set up to produce films dealing with women's issues. Among its more controversial movies are Bonnie Sherr Klein's recent *Not A Love Story: A Film About Pornography*, and Anne-Claire Poirier's *Scream From Silence* (1979). Poirier's "docu-drama" depicts a rape and examines many appalling aspects of the history of violence against women. Another documentarist, Sophie Bissonnette, is the

director of *Une Histoire de femmes*, which is about women's involvement in a strike in Sudbury.

Québec's independent feminist directors include Paule Baillargeon, who directed *La Cuisine rouge*, and Léa Poole, who made *Strass Café*. (Feminist québécois films are shown quite often at the Cinéma Parallèle.) Micheline Lanctôt is another actress-turned-director; she recently directed the movie *The Handyman*.

Diane Kurys is a Canadian, but her film *Peppermint Soda* was made in France in 1977. Amusing and touching without being excessively sentimental, it is about two adolescent sisters growing up in the 60's.

Mireille Dansereau grew up in Québec and studied in London. Her first feature, *La Vie Rêvée*, was well received when it appeared in 1972. It is about two women, friends, who fantasize about the ideal man: "What I am saying," Dansereau told an interviewer, "is stop identifying with the images in 'Vogue' and 'Elle,' stop making ideal images of what should be happiness." In a more recent film, *L'Arrache-cœur*, Dansereau studies the intricate relationships within a family.

The outlook of women directors has changed a lot between the time of Dorothy Arzner and that of Claudia Weill. But the fundamental aim of women artists, as expressed by the early French director Germaine Dulac, has remained the same: to "listen to our own songs, try to express our personal vision, define our own sensibility, make our own way."

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# The Bopcats: mélange à quatre

by Ted Ewanchyna

*The Bopcats (Sonny Baker, Jack Dekeyzer, Zeke Rivers and Teddy Fury), a Toronto-based band were recently interviewed by Radio McGill and spoke on the relationship of art, culture life and all that stuff.*

**Question:** *Sonny and Terry, you both started off as punks - if I can believe the bios that they gave us.*

**Teddy:** I was in a punk band called the Concordes, they were like the world's worst band.

They were so vile. We got some good gigs though - but that was at the time where I wanted ... that was my place to learn how to play. It was an excuse to finally play in front of people. At the time that is what was fashionable. That was the trend that was going on when I first started playing. I liked the energy of the music but I wanted to do like Gene Vincent songs. That kind of music attracted me more.

**Question:** *What makes the band different from a revivalist or a nostalgia 50's band, say, something like Sha Na Na?*

**Teddy:** We have Jack who writes good songs.

**Jack:** Yeah we just use different kinds of music that we like - a lot of it is rockabilly, r and b, rock and roll, Chuck Berry, Little Richard type rock and roll. We write our own songs. We're not trying to recreate the 50's, we're just trying to adapt it.

**Sonny:** It's a little more souped up.

**Question:** *How do you compare yourselves to other rockabilly artists?*

**Sonny:** We're better.

**Jack:** The only band I like out of the new ones is the Stray Cats; I think that's the general consensus. I like their first album. I really don't like their second one that much.

**Teddy:** I think the reason why we like the Stray Cats is that they seem to do what we're trying to do. In certain ways they're a little less contemporary than us because they use a stand up bass but they seem to try and be modern. I mean, they've got kind of a 50's look but they're not; they never call themselves a rockabilly band. We never really do either. We just sort of use it to create some sort of interest but we don't usually go: 'Hi, we're the Bopcats - we're a rockabilly band.' We sort of think of ourselves as a

North American music band or a music band. I think that's what they're trying to do, just showing up where all the good roots of rock and roll came from.

**Question:** *Do you see the band trying different styles of music?*

**Sonny:** We do play different kinds of music, but it all fits, it all sounds like us. We do one cover tune called "I'll Be Doggone," an old Marvin Gaye song by Smokey Robinson but it still fits. Lately it's been one of the best tunes. It gets us excited doing it because we haven't been doing it for that long. It just sort of seems that we could do any kind of style, really.

You can do a Carl Perkins song: "True Love" which is like almost Country and Western, and two songs later we can do a Motown song. We have some songs that are almost like be bop now, swing jazz almost. Throw that all in

there - it all sounds good, it all sounds like one sound. And then we've got some songs like "Stop Breaking at My Heart" which sounds like a real contemporary rock and roll song. So you know we're a lot more adventurous than a lot of other bands.

We're not afraid to try anything, and more often than not, people usually like it a lot more.

**Question:** *The first album seemed to drift away a bit from your first LP and single, away from rockabilly, but the latest one seems to be a little bit closer. Would you say that's a fair observation?*

**Jack:** Oh yeah, it's a good one. I think these guys probably know better than me, but the first album was made when the band was at odds with each other. When me and Zeke joined up it got back around to the way they were thinking before, using those styles of rockabilly and blues

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This week's Supplement brought to you by many dedicated, hard-working, sleepy people. Much was written. Much was said. Much was done. Much was layed out. Much was pasted up. Much to come.

Contributors:

Margaret Fulford  
Alison Talbott-Kelly  
Harold "BA,U5" Kobltn (moral support)  
Richard Flint  
Tony Julio Greenblatt  
Ed Arzoulan  
Trent Parrott  
Greer Nicholson  
Mary O'Neill  
Michael Allen  
Chris "BA,U5" Cavanagh  
Ron Fleischman





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and rock and roll and making it your own. The first album I think was just trying to become commercial rather than knowing exactly what commercialism was.

**Question:** Did you listen to a lot of rockabilly when you were kids?

**Jack:** Yeah, I think so. It's always been around. The Beatles' first album had about three or four rockabilly songs. Credence Clearwater Revival played rockabilly. It's never really been recognized under the title rockabilly until lately.

**Question:** Are you trying to break into the market in Quebec?

**Sonny:** Yeah. We played the Ritz in New York City and had 1200 people. We played in Detroit, in Buffalo - so now, this year and hopefully in the next year we'll get down to the States a lot more - and hopefully Quebec.

**Question:** Do you hope for more market exposure?

**Sonny:** Let's lie - Oh no, we don't want to do that at all. Of course, any band who says they don't are lying. You're on the road six nights a week, so you're doing it for something. You're hoping to get somewhere with it. It's really important that you do. You lose interest if you think you're knocking your head against a wall.

**Question:** You don't feel that the music you're doing is far too specialized to achieve a large following then?

**Band:** Not at all.

**Jack:** We just want to turn

it into pop music. It's a band like Hall and Oates doing Philadelphia soul originally, and they're in the charts all the time. You could say that Philadelphia soul is a specialty, but it isn't, the way they do it.

**Teddy:** It's just taking really good material, good musical roots and using it all well. Pop music is just short for popular music. I mean, that's not a vile tag to have. A good song is a good song. "Blue Suede Shoes" will always be a good song. "She's Gone" by Hall and Oates will always be a good song, no matter when you play it. There's no reason one of Jack's songs can't be in the charts. They're good songs. We'd probably be better off putting a brown paper album cover so they don't get a pre-conceived idea. Let the music speak for itself, without pigeon-holing.

**Teddy:** "Every Day I Got The Blues", it's a little overdone but you don't think, that that's a blues song. You just think it's a great song.

**Question:** I was just wondering if any of the original generation of rockabilly fans turn up at your shows?

**Jack:** Yeah, a lot of them like it. A few of them will say it doesn't sound like Sun label number 3042.

**Sonny:** Those people aren't going to buy your records because they have the originals. They don't want anything but the originals...

It seems that our music has hit quite a cross-section. We just did a really successful tour

with George Thorogood.

**Teddy:** There were lots of kids. The audience was about eighty per cent female at other concerts. With Thorogood, it was ninety-nine per cent macho 17 year old guys. They had waist length hair, and wore cat caps and Rolling Stones t-shirts. We went over



pretty good, but it was hard to get used to the change. You know if you can get through to those guys, they're the sort of guys who are going to start throwing bottles if they don't like you.

This interview is courtesy of Radio McGill (CFRM 91.7, cable FM).

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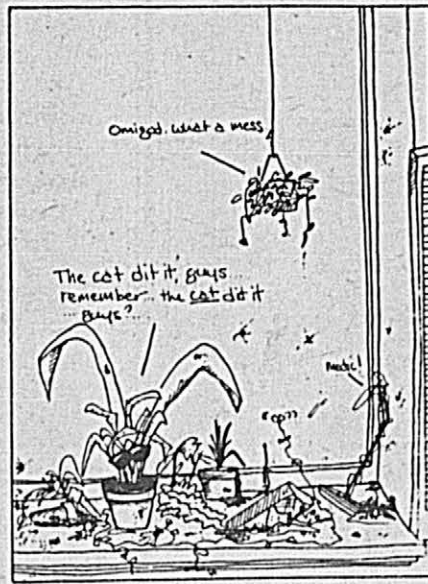
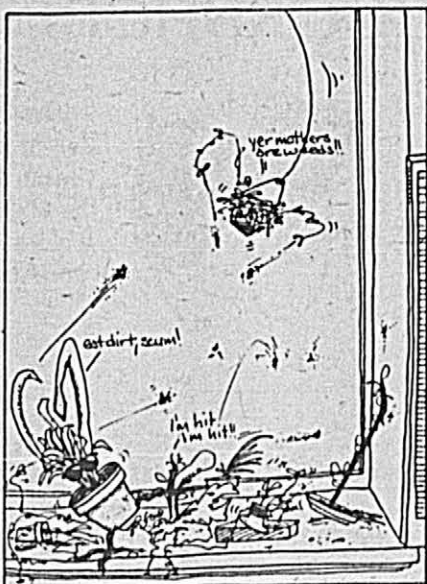
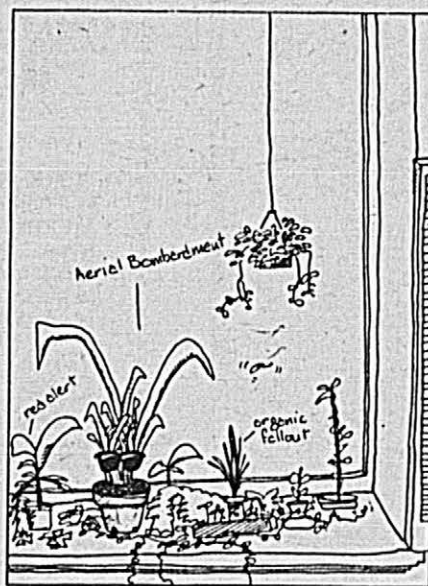
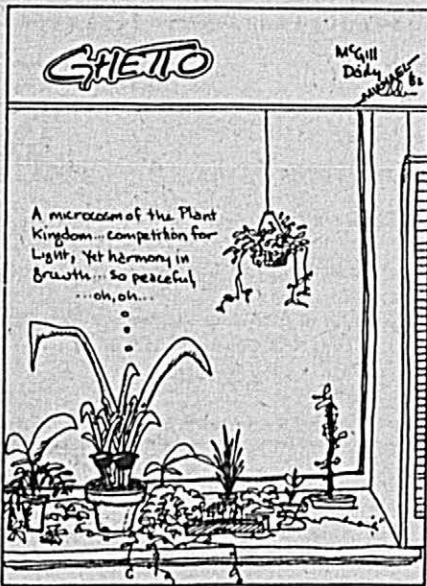
## ERRATUM

Arts & Science Undergraduate Society

Elections: Notice of Nominations advertisement of Sept. 22

Both Members At Large are SCIENCE

Robert Lande  
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# "Management helped by rescheduling tutorials."

Continued from page 1

do. In this particular instance I think the university would like to help. But there are ways of talking to them. Screaming at them is not the best way."

"They'd be nicer to us if they didn't have a petition facing them."

At a meeting this week, the Management Undergraduate Society voted not to extend funds for the distribution of the petition, which according to Bernstein would have amounted to about fifteen dollars for photo copying.

Diane Culkin of MUS said, "when he approached us we told him to get the petition started. There wasn't anything we could do until the petition was finalized. We said we'd help him out."

Culkin pointed out that the department made changes in the scheduling of some Statistics tutorials to relieve some of the conflicts.

She continued, "there might

still be a few conflicts. Students might have to change a few courses around."

The MUS position as relayed at that time was that funds for the petition were denied because the situation seemed to be resolving itself.

"He (Bernstein) wanted the funds. We didn't even know if the petition was needed. At this point, we don't think he should have distributed the petition (to the Department heads). The problem seems to be resolved."

Prof. Brecher, chairperson of the Economics Dept. outlined the problems and some of their causes.

"The bottom line is the scarcity of financial resources. The fact that students were unaware of options open to them complicated the problem."

"The situation is changing from day to day. Things are moving very fast. The room problem has been resolved. We're now working on the size of sections."

He emphasized that the Economics Dept. had given the Management Dept. plenty of prior notice.

"Notices were sent out to various Depts long in advance of registration."

The latest developments involve two meetings that took place Wednesday. Peter Dotsikas told the Daily of his meeting with Dean Maxwell of the Arts Faculty.

"Dean Maxwell said he'd like to help. He said he'd know now for next year and will try and make sure the problem won't be repeated."

The previous evening the Daily had been informed that there was a possibility that Management was considering making a financial contribution towards replacing the deleted section of the Economics course.

Dotsikas said Wednesday, "By the time we got around to showing the magnitude of the problem to the Dept, students had already solved the problem

by switching courses. The students more or less solved the problem."

"Management helped out by rescheduling tutorials."

As for why the option of reinstating the cancelled course was not followed up on:

"Even if it takes a week and a half, students will have to start switching back again. Its too late now to set up a new section."

Hirsh Bernstein met the same day with Prof. Brecher and representatives Karolyi and Semple of the Economic Students Association. He reiterated Dotsikas' statement that it was just too late to replace the cut section. He added, "I'm not happy with what went on. The problem shouldn't have arisen. Hopefully the petition will let the Dept. know how the students feel. Hopefully, they will use it to prevent it from happening again."

"Dean Maxwell sees a communication problem between Economics and Management. I see that as the problem too."

"I didn't start this as a violent demonstration against the university. I started it in a constructive manner. At least now the Dept. is aware of the problems. Perhaps university policy can be changed."

All parties involved expressed satisfaction that the situation had been resolved as best as possible.

Said Dotsikas, "In my conversations with all of them (the Dept heads) they expressed con-

cern about cutbacks... You (the students) always have to make some sort of trade-off. Unfortunately this happened after courses were set."

Said Culkin of the MUS, "they (the students) might have to switch some courses which happens all the time."

Said Bernstein, "perhaps next year they won't screw up like this."

And the students themselves? At a class at which the tutorial changes were announced, students were asked whether they were now satisfied. They showed by an overwhelming show of hands that they were not, although no one indicated any remaining conflict with core courses.



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## From Dailys of Yore



### Drapeau Back At City Hall

There's A Future In It



His Worship Mayor Jean Drapeau is seen here with his wife and one of his three sons as he received a tremendous ovation at City Hall's Ball of Honours last night. Mr. Drapeau hosted his closest rival, Sen. Sarto Fontaine by over 20,000 votes. Third came Ralph A. Cohen, followed by Jacques Tremblay and Dr. Gerard Albert. The Civic Action League, (Drapeau's old party) failed to elect any members.

Ex-Mayor Jean Drapeau is back in office this morning, after leading his new Civic Party to resounding victory in yesterday's municipal election.

Drapeau, chief magistrate from 1964 to 1977, ousted incumbent Sarto Fontaine by an overwhelming 23,019 to 10,000 vote, although the situation was not as clear as it seems since this morning's apparent victory rested on the fact that Drapeau's party will hold a majority of council seats for the ensuing two-year term.

In a referendum held in 1964, voters rejected a proposal to merge Montreal with the rest of the province, but the city's status as a separate municipality was not affected.

The Council was established in 1960 when the city's various areas of administration were reorganized under the guidance of Mayor Y. D. Bourcier, the first Mayor of Montreal since the merger.

Senatorial Board had recommended the establishment of a separate city government, but the merger between Montreal and the surrounding areas was not approved by the voters.

#### HEBETATION

A hebetation, Senator said, would be a good thing to have in the city. It would mean that the city would be able to provide better municipal services, that the city would be able to provide better municipal services, that the city would be able to provide better municipal services.

Yesterday's referendum was held to determine the Montrealers' feelings about returning to a separate city government. The referendum was held in the form of a referendum, in which Montrealers would vote on whether they wanted to return to a separate city government.

#### HOW RESULTS

Due to the unavailability of candidates in several constituencies, the results of the referendum were not as clear as they might have been. The referendum was held in the form of a referendum, in which Montrealers would vote on whether they wanted to return to a separate city government.

#### Drapeau Visits The Daily

Newly elected mayor Jean Drapeau paid a special visit to the staff of the McGill Daily last night. The trip to Le Drapeau's residence was made by Drapeau's son, Jean Drapeau, who is the current Mayor of Montreal. Drapeau accepted congratulations from the staff of the Daily and thanked them for their support.

### Canadians Labelled "Lackeys To The Queen" By Cuban Delegate

OTTAWA (CPL) — Oct. 21 — A representative of Canadian students attending an international student conference who charged that the work with being "a running dog of American imperialism" and that the Canadian government was "lackey of the Queen."

While the conference was in session, the Cuban delegate made a speech in which he charged that the Canadian government was "lackey of the Queen" and that the Canadian people were "lackeys to the Queen." He also charged that the Canadian government was "lackey of the Queen" and that the Canadian people were "lackeys to the Queen."

by a group of militant students and the report of freedom of information in 1966. The report was published in the Montreal Star and was widely read.

Myerson explained that under international law, war criminals are those who are responsible for the commission of crimes against humanity. He said that the Canadian government was "lackey of the Queen" and that the Canadian people were "lackeys to the Queen."

Myerson said that the Canadian government was "lackey of the Queen" and that the Canadian people were "lackeys to the Queen." He also charged that the Canadian government was "lackey of the Queen" and that the Canadian people were "lackeys to the Queen."

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- The Immigrant's Handbook: A Critical Guide, by the Law Union of Ontario. (U of T Press)
- Threats from the East (Soviet Policy from Afghanistan & Iran to the Horn of Africa), by Halliday
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# Classified

Ads may be placed through the Daily Ad office, Room B17, Student Union Building, 9 a.m. to 5 p.m. McGill students: \$2.00 per day. For 3 days, \$1.75 per day; more than 3 days, \$1.50 per day. McGill Faculty and staff: \$3.00 per day.

All others: \$3.50 per day. The Daily reserves the right not to print a classified ad.

## 341 - APTS., ROOMS, HOUSING

Roommate wanted to share a large, bright, clean 4-1/2 apt. on Mountain Ave. 5 min. to McGill Univ. Furnished - Quiet, mature, responsible female wanted. Preferably a graduate student. Rent negotiable. Call 286-1016 (until 11 p.m.) or 486-7198.

A very spacious, bright and cozy 4-1/2 apartment to share on Dr. Penfield and Drummond. 1230, Dr. Penfield, Apt. No. 606. Tel.: 286-0759 after 7 p.m.

Female wanted to share apartment with another female, preferably 22 or over. Tolerates smoking, own room, clean, walking distance from McGill. Phone 849-9591 after 6.

To share - large 4-1/2, very clean, 5 min. to McGill Univ. Furnished - Quiet, mature, responsible female student wanted. Preferably a graduate student. Rent negotiable. Call 286-1016 or collect (613) 236-1823.

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## 350 - JOBS

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## 352 - HELP WANTED

Help Wanted to serve kosher food in Chabad House between 11:30 a.m. - 2:00 p.m. Please call 282-1797 or 842-6616.

Physics (Mechanics) Tutor wanted, 1 afternoon per week, rate i.b.d., call Glenn 989-5041.

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Turntable for sale, BSR in good condition, best offer, call Jim 286-0051.

Beckmann Piano. Excellent reconditioned condition. \$1,500.00. Phone 843-3759.

Second year computer science books, Harvard Encyclopedia (in 21 vols.), Sofa set, 4 pieces. Bedroom set, coloured T.V. with stand, coffee table, dinner set, etc. Please phone mornings until 11 a.m. and after 7 p.m. 651-5118.

One Stove (electric) in excellent condition. 2 yrs. old. \$200.00 or negotiable. Call 286-0427. Ask for Debbie.

Furniture for Sale. A practically new box spring mattress \$20, and a kitchen table \$10. Call 286-0272 after 5 pm.

For sale - Kroehler long sofa with matching chair in good condition. Asking \$100. Call Cliff 342-0338 evenings.

Used T.I.-58C rechargeable programmable calculator. 480 programming steps, 60 addressable memories. 5000 step interchangeable "Master Library" ROM, AC adaptor, instruction manuals. Paid \$179.00. Selling \$85.00. Call Barry 486-2593 daytime, 488-6113 evening.

## 367 - CARS FOR SALE

MGB Mark IV '79. Good condition, 54,000 km, white with black interior, am-fm radio and cassette player, price to be discussed. Call Louis 932-9537 after 6 p.m.

## 372 - LOST & FOUND

Found a green ice-cold drink; one part Midori, two parts vodka, three parts orange juice. Can be retrieved Sat. Sept. 25, 510 Pine.

## 374 - PERSONAL

T.E. Why not meet me at this week's homecoming football game? SATURDAY 2 pm Molson Stadium. E.T. P.S. Section 24 South Stands.

French Canadian Student, 25 years old, wants to meet a Canadian or foreign girl to overcome my solitude, and to have a chance to learn another language. Luc 849-9587.

## 383 - LESSONS OFFERED

English Tutor available. Basic skills, literature, grammar and creative writing. Reasonable rates. Call 486-5632 evenings.

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Jazz Dancercise. McGill Dance Studio - 372 St. Catherine Room 234, corner of Bleury. (Metro Place des Arts). Mon., Wed., and Sun. at noon. Info: 861-8667.

## 385 - NOTICES

Homecoming Football Game: SATURDAY, SEPTEMBER 25 - 2 p.m. Molson Stadium Queen's "Golden Gaels" vs McGill "Redmen". Tickets at Sadie's, Bookstore, Athletics. Call 392-4725.

McGill Students Unite CHEER ON OUR REDMEN FOOTBALL TEAM SATURDAY WHEN THE GOLDEN GAELS AND THEIR FANS INVADE MOLSON STADIUM. We've got the spirit?

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International Students' Association. Drop in anytime; meet other in-

teresting people; see what's going on for international students; relax. UNION B15.

Fund Raising Dance for the fire victims of Phi Delta Theta Fraternity. Saturday Sept. 25th after the football game. Admission/contribution \$1. 3480 McTavish. Prizes.

Kappa Kappa Gamma invites all women to attend: Thursday 9/23 (3:00-5:00) A cheese and cracker coffee. Monday 9/27 (3:00-5:00) Ice Cream Party. Tuesday 9/28

(6:00-8:00) Western Dinner. We're looking forward to meeting you!

The Montreal Mennonite Fellowship welcomes you. Sunday Worship Service 10:30 am at 120 Duluth St. E. For info call Bob or Debby at 842-0826.

Women 20-35 needed for study of female sexuality. Must be married, co-habiting, or celibate. Leave name, phone for Susan at 879-8023, 879-5999.

The Fertility Centre, Royal Victoria

Hospital, is screening men who wish to participate in its A.I.D. (Artificial Insemination by Donor) service. If you are a potential donor and wish to benefit from the stipend, please contact the Director, 842-1231, local 660.

## 392 - PARKING SPACES

ONE PARKING TICKET: \$20. Monthly rental in Prince Arthur parking lot: \$35. Only two spaces left. 849-1080.

# Today

McGill Christian Fellowship  
The McGill Christian Fellowship, welcomes all students to its "Opening Meeting" today at 7.00 in the Student Union, Room B09. We look forward to meeting you.

Alpha Gamma Delta Sorority  
Get a taste of the world at our International Dinner. Meet the Alpha Gams tonight between 6 and 8pm. Dinner will be held in the Lambda Chi Alpha house 3505 Peel St. A mixer with the brothers will follow.

Women's Union & Film Society  
Tonight, the first in a series of five feature films directed by women! At 8:00 in Leacock 132, Mireille Dansereau's "L'Arrache-coeur", precede by the NFB short "If you love this planet: Dr. Helen Caldicott on Nuclear War". (\$1.50)

Jewish Student Center  
"Falafel Night" - Is there life after falafel? Come find out! Come sink your teeth into delicious Israeli-style falafel - all-u-can-eat for a fantastically low price of \$2.50! There'll be live music,

good food, and good company - at Chabad House - Jewish Student Center, 3429 Peel St. from 5-7 p.m.

Jewish Student Center  
Come swing with a live chicken!! Kaporot will be available today and tomorrow at Chabad House - Jewish Student Center, 3429 Peel St. Call 842-6616 for information.

Pot Party!  
Er, PotLUCK Party. Everyone is invited to GAY AND LESBIAN MCGILL's potluck supper tonight at 7:30 in Room 425. Bring enough of you and your favorite food or beverage to impress six people. We will be especially looking forward to meeting new women, so come out, and get acquainted!

Nordic Ski Team  
The first general meeting will be held this evening at 6:00 pm in room 305 of the Currie Gym. Dryland training will start soon.

McGill Observer  
There will be a brand new staff meeting today at 3:00 in Room B-20 of the Arts Bldg. All new and old Observer hands are welcome. The Observer is the Arts and Science Undergraduate Journal and has the potential to be something special. Come by our office or call Paula at 842-7494 eves.

School of Social Work  
Lecture on: *Social Work Programs in the New Zimbabwe: Social Work Adaptations*. Given by Mr. Sam Mhlanga, a graduate of the McGill School of Social Work and now a lecturer at the University of Zimbabwe School of Social Work. 12:30 p.m., at the School of Social Work, 3506 University St., Room 110.

Environmental Society  
The Environmental Society will have its first meeting tonight at 7 pm in room

415. Everyone is welcome.

McGill Squash Club  
First Club Night tonight at 7 pm at the Currie Gym. New members encouraged and past members re-encouraged to come out and enjoy one of the fastest growing sports. Get squashed!  
Centre for Developing Area Studies Seminar: *Commercial Agriculture and Domestic Food Supply in Central America*. Speaker: Prof. W.R. Armstrong, 12 p.m. Centre for Developing Area Studies - Macdonald Harrington Building.


Indian Students' Association  
Elections for executive for 1982-83. Today, Union Bldg. Room 425, at 5 pm. All interested invited to attend.

McGill Chess Assoc.  
First meeting will be held today at 7:00 pm in front of room 404 in the Union Bldg. Important: Attendance required for all potential members.

Music  
Lecture - Demonstration by Toyohiko Satoh, Renaissance - Baroque lute. 3 pm. Recital Hall, 555 Sherbrooke W.  
Education Graduate Students' Society Open meeting of the Education Graduate Students' Society at 4 pm in Room 539 (Education Bldg). The purpose of the meeting will be to plan activities for the coming year. All interested are cordially invited.

Cross-Country Runners  
Team meets on weekdays from 4:30 to 6:00 pm on the track at Molson stadium. Meet coach Tom Silletta on far side of the track.

Who are the Falashas?  
An audio-visual presentation on the plight of the Ethiopian Jewry and the first general meeting of the Hillel-Task Force for Ethiopian Jewry. 3460 Stanley at 6:00 pm tonight. For information, Mark (845-9171).



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